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GRILL FLAME

PROGRAM

SESSION REPORT

CLASSIFIED BY: MSG,DAMI-ISH
DATED: 051630ZJUL&*
REVIEW ON: Jul 2002

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SUMMARY ANALYSIS

REMOTE VIEWING SESSION #927

1. (S/NOFORN) This report provides documentation of a remote viewing session conducted for training purposes only.
2. (S/NOFORN) The protocol used for this session is detailed in the document GRILL FLAME Protocol, AMSAA Applied Remote Viewing Protocol (s), undated.
3. (S/NOFORN) Post session analysis on target viewing indicates the viewer had a considerable amount of correlation. The viewer's attitude was positive.
4. (S/NOFORN) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings and narrative made by the viewer. At TAB B is target cuing information. Also included is available target data.

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TRANSCRIPT

REMOTE VIEWING SESSION #927

#66: This will be a remote viewing session for 1400 hours 30 June 1982. It's time now to focus your attention solely and completely on today's target.

SG1A

[REDACTED]

These are target coordinates. Focus on the target coordinates. Focus on that area of the earth designated as the target. Focus on that target designated by the coordinates. Relax now, relax and concentrate, concentrate, and describe the target to me.

PAUSE

#25: I have a vague impression of--

#66: Spontaneous, short expressions of the target only. Describe the target to me.

#25: water below, a strip of land and water.

#66: And narrow down focus now.

#25: Flat.

#66: And now focus on the exact target coordinate.

#25: I have a well, country water well; memory trace, my grandfather's house.

#66: Focus on the target coordinate.

SG1A

[REDACTED]

Focus only on the target and describe it to me.

#25: Memory trace of Point Magu, California, naval air station testing.

#66: Describe the raw data. It's not necessary that you tell me what it is, you just describe the raw data to me.

#25: Flat land and water on the side, very flat, mountains in the distance.

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#66: And the target.



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#25: Train, locomotive.



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#66: Describe the target to me.

#25: Have an impression of being on a mountain, the side of a mountain, looking out over the horizon.

#66: As you look, describe.

#25: Land for some miles, water beyond it.

#66: And right where you are, describe what is at your feet.

#25: Railroad track.

#66: Describe the foliage in the area.

#25: Green trees, small trees.

#66: Describe the climate.

#25: Warm, dry. New growth plants needed.

#66: Describe the railroad tracks.

#25: Two rails, ties going across, rock place cut out the side of a hillside or a mountainside.

#66: Face down the tracks, look down the tracks and describe.

#25: Tunnel.

#66: Face the other direction and describe.

#25: Open plain.

#66: Down the tracks?

#25: Come out on an open plain, wide open.

#66: Turn and face back the other way...Describe the size of the tunnel.

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- #25: Goes for a long way, mile long.
- #66: Describe the raw impressions that make you say a mile long.
- #25: Looked for the end, couldn't see it from the beginning.
Dark, very narrow.
- #66: Look through the tunnel and look out the other side and describe.
- #25: Another tunnel.
- #66: All right. I have no further questions concerning,
- [REDACTED]
- It is now time for you to complete the session and comment as you see fit.
- #25: (mumble) is standing in the breaking water. Waves breaking in front of me, falling. That's it.
- #66: All right. Let's draw the imagery that you've had.

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DRAWING NARRATIVE

REMOTE VIEWING SESSION #927

#25: Okay, this is a description of the drawings. The first one is the impression of the land, the flat low land, with the water on one side and the sky on the other, very vague, very, very vague impression. That sort of reminded me of what Point Magu, California looked like there, that's why I had that memory trace I think. Drawing #2 is the drawing of just well, a water well where you go and get water to drink or use.

#66: It looks to me like a very primitive, old type system of a well, not like the well that we think of today as an electrically powered.

#25: Yeah, it's one of those where you draw the water up with a chain, or a rope with a bucket.

#66: Okay.

#25: Should have drawn a bucket. Drawing #3 is the railroad tracks, with the high ground to the lower left of the page and the low flat land to the right, upper right, occupying most of the page, railroad in the lower half, the tunnel entrance in the plane towards the bottom right where the three is on the page and that was a general sort of perspective that I didn't actually see, but I thought would be, I think I drew it that way, because it is easier to draw it that way and it just came out that way I drew it.

#66: Okay.

#25: Actually had most of my perception from that point, I think, which is on the side of the mountain and I've drawn an "X" there circled it, which is on the side of the mountain, looking out. And which could give you, take us to drawing #4, which is the impression that I had. And I'll put the railroad tracks in now. The tunnel is not in this drawing, but it's in there somewhere..

#66: Okay.

#25: Mountain to the lower left again, low flat land, with the water above it and the horizon above it. And that's just like a, these are all very vague impressions. I got the idea towards the end of the session that what I was getting was symbology for something else, like the water and the low flat land and the train and the railroad tracks, locomotive and railroad tracks. It made me think that it might be like a canal, water canal, water transportation or something like that.

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#66: Okay. What is there about this that leads you to that conclusion?

#25: I don't know. Except that it's all those things could be symbols of something like that, now I don't know if it's water transportation or not but that's what I would guess. I think that's analysis. That is certainly analysis, I think.

#66: All right. Without analysing then, what you think is analysis, let's look at some of the major components of your thing here. You have water as a major component, you have low flat land as a major component and then you have an indication of a primitive well you want to draw there. You have some railroad tracks, but the railroad tracks themselves are laid over this same land impression of a low flat land and water.

#25: Yes, good.

#66: And you feel that if you put all this together in a bag, you think that it might mean a,--What did you call it again?

#25: A canal, dealing with water transportation or something like that, like an old canal used for barges or something.

#66: Do you have any other comments that you would like to make, and how you fell about this session?

#25: I don't really feel good about this session now.

#66: Okay. What is it that makes you say that?

#25: Because nothing was clear. Everything was so vague that I never really got a good--except for the well--I never got anything really clear. It was also fuzzy when you asked for impressions of it, raw data. There wasn't any raw data at the time. So I had nothing to grasp.

#66: When you say they were vague, are these visual things you saw, this flat land and water or impressions?

#25: Well, they're impressions, but along with the--at first they were impressions and then they became visual, but they were never clear visual. It just like enough to satisfy some need I had to make it visual and then it was gone.

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- #66: So you really never got beyond anything more visual.
- #25: No, I never got a whole lot of--
- #66: Felt like you touched down and got sensual over the target, you could feel it under your feet, or you could reach out and touch the land or put your feet in the water or whatever?
- #25: Yes.
- #66: There was some of that?
- #25: Yes. As a matter of fact, I---
- #66: Okay. how about ability to move around at the target?
- #25: --I had everything down until I had to go through the tunnel and I could never find the end of the tunnel and I sort of created my own imagery to burst out of the end of the tunnel. And as soon as I did that, there was a little bend, a little curve behind it and then another tunnel right behind it, and the curve like gave me another view of that same thing, I had seen before.
- #66: Did I hear you say that ou think that this is creative imagery at this point?
- #25: Well, bursting out of the tunnel, was ceative imagery just to help me get out, because I felt like I was not able to get out. But the fact that there was another tunnel there, it was sort of a surprise.
- #66: A surprise. Okay. Anything else you want to add?
- #25: No.

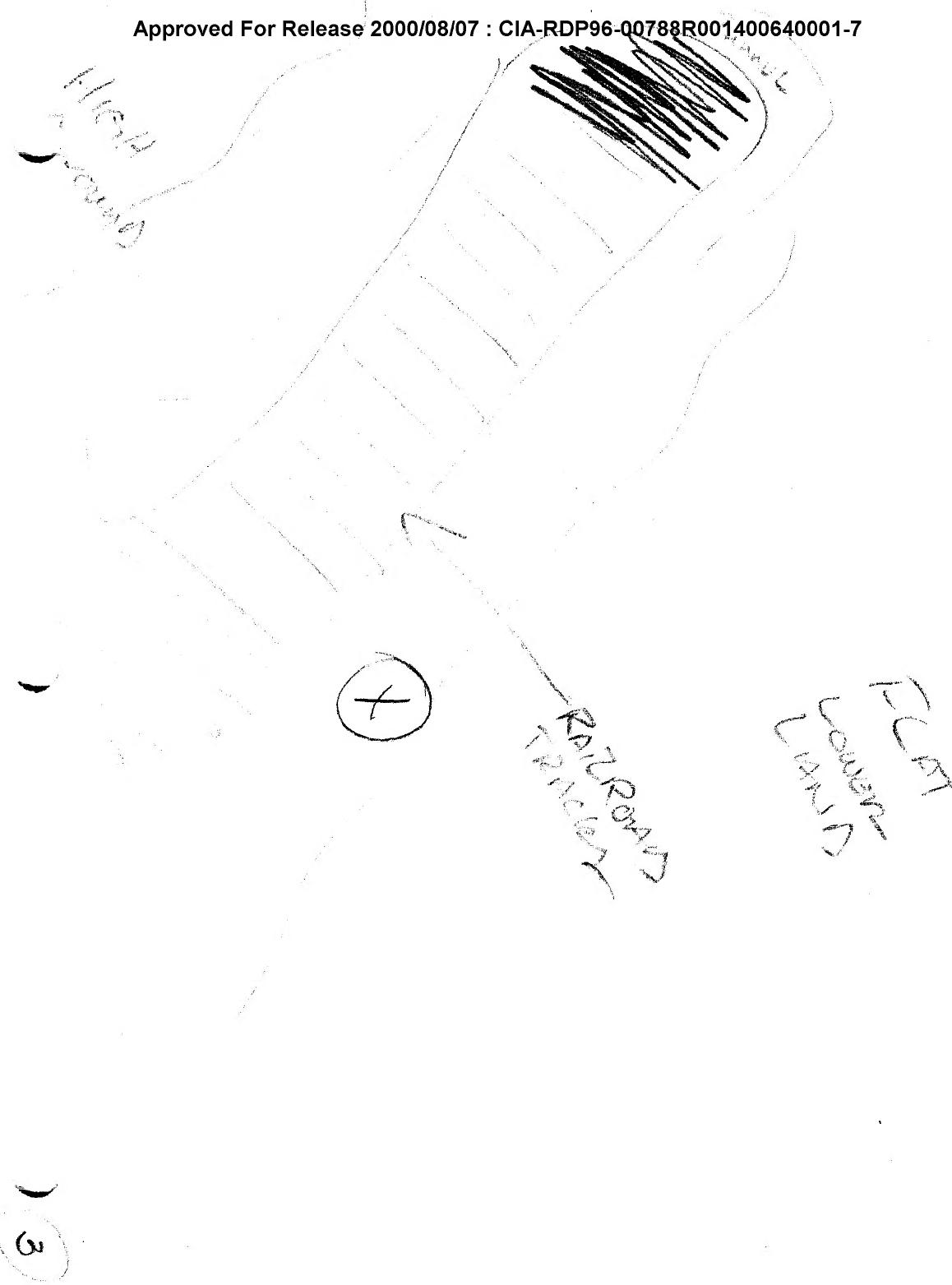
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